ISSUE 137 DECEMBER 2017

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in Knotting Matters, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Index page, please note that the editors begin putting it together at least three weeks earlier.

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KNOTTING MATTERS

Issue 137 DECEMBER 2017

2	Editorial	27	Chinese (triple) Square Knot
3	Letters	29	IGKT Autumn Meeting 2017
9	What Is This?	32	A Basket from a Mat
10	Gill Net Ghost Trap	33	Arthur Beale - Chandlers
12	Rope-making on the Farm	39	A Fire Escape Harness
14	In Search of Belfast Cord	40	Knot Art
17	Strings - but not as we know 'em	41	Branches
21	A French Jewellery Designer	43	Monographs
23	Manipulating Alpine Butterflies	45	IGKT Sales
25	Thou Shalt Knot - A Review		

PLEASE NOTE: LETTERS & ARTICLES FOR THE MARCH 2018 ISSUE OF KNOTTING MATTERS MUST BE RECEIVED BY 11th FEBRUARY.

FRONT COVER: A chest becket by Mikko Snellman - see In Search of Belfast Cord (p12)

EDITORIAL

Well, I don't believe it! I DO NOT BELIEVE IT! As *KM 136* went to press we prepared ourselves for an email assault, and we received ONE application for a free ditty bag kit. Which leaves the three of us speculating about what this means: ~~most~~ IGKT members that want a ditty bag already have ~~one~~, or most members were just not interested. OK, rant over!

This quarter, we have an account, by a British visitor, of the *Thou Shalt Knot* Ashley exhibition, with fascinating pictures and descriptions. By the time you read this, there will have been a meeting of North American Branch members at the New Bedford museum. But so far none of them has responded to our request to tell us about their reaction to the exhibition.

We have been lucky enough to be given an insight into the history of Arthur Beale Yacht Chandler, and have been working with Alasdair Flint – one of the present owners - to share it with you. The article will be in (at least) two parts. For me, it has been an addictive journey into the history of London.

Having celebrated the double plafond knot in *KM 136* we have had an interesting time preparing Europa Chang Dawson's Triple Plafond Knot article which has also revealed a strange factoid: while the Double Plafond works well in two colours, the Triple doesn't do so well, as it shows that the core parts are all constructed differently. Nevertheless, it seems easier for a newcomer to tie it in two colours – at least to start with.

We have an article about the complicated process of making of gut strings for instruments – and one about making a cord to replace a discontinued product.

I am sad to say that there's no further news to justify another piece entitled "Obsessing about THs". Our research seems to have foundered, though I am still hoping that Bob Dollar might unearth something and/or eventually update us on his search.

Maurice

As this edition of *KM* should be reaching you in mid-December, we three editors would like to wish you all a Merry Christmas, if you celebrate it, and a Happy New Year. We are hoping that one of your New Year Resolutions will be to send *KM* an article as a few, but only a few, have kindly done this year. We need to know: are we getting it right? does *KM actually* matter? It's not bouquets we're looking for from you, but articles about what interests you.

Maurice - Gordon - David

LETTERS TO THE EDITOR

Dear Maurice,

Did Ashley notice? Take a long piece of cord and tie *ABOK #1064*. Now cut through the loop and pull the two ends. Watch carefully – the knot now becomes a Carrick Bend! Why did Ashley say that this resembles a diamond knot? Did he realize that this is a quick and easy way to form a Carrick Bend? If tied with the running ends within the loop then a Josephine-type knot is made. I would be interested to know if anyone else has noticed this, perhaps they'd write to *KM*.

Regards,

Gordon Court

-o-

Dear Maurice,

I hope that you are inundated with protests regarding the suggestion that *Knotting Matters* may be sent on line. I am sure that I am not alone in having trouble with technology, and I for one look forward to my "Hard Copy".

There is great pleasure to be had perusing the pages and seeing what different members do with their bits of string, plus the fact that now we have pictures of our writers, our horizons are broadened and we learn what other people are like. I am in a fortunate position in that I am able to attend quite a few meetings (local and international), but what will be the response from the member who lives in an area where there are no other knotters, however hard we try we are not able to include everybody in physical contact, and I like to think that their hard copy of *Knotting Matters* gives them as much joy as mine does to me. It fills the bookshelf and long may it continue.

David Pearson PS Carry on the good work

-o-

Dear Maurice,

Re the idea that the Guild should only produce *KM* in electronic form or *KM* should only be available in print for an enhanced subscription, I note that the suggestion of pdf versions has been made before. I'm personally of the opinion that *KM* might go the way of several print newspapers running the risk of disappearing altogether if we were to be substantially electronic. We would need a different pricing structure and perhaps some way of electronically protecting the content from free duplication. I don't think it is a decision to be taken lightly.

Colin Byfleet

Hi Maurice,

I would prefer to see less technical info ie with complicated formulas, and instead read more personal pieces about people's lives, their stories and adventures over the years. A few years ago you printed a two-part story written by somebody about their journey on a ship. It was a great read, as we learned about them and their adventures – much more fun than a mathematical diagram! I think more human stories would lighten the magazine.

My own personal view on the subject of having an electronic version of *Knotting Matters* is that if the magazine was to resort to just an electronic copy then I would not continue my subscription. I enjoy the magazine, sitting on the train or wherever, reading it, passing it on to friends afterwards. I do not have the time to sit and read it on a computer. Maybe I am old-fashioned but as a 54-year old youngster (!), I much prefer the old-fashioned way of a colourful magazine coming through my door. It's a wonderful magazine, please keep it going!

Thanks,

Nigel Rowe (UK)

-o-

Dear Maurice,

After reading Des Pawson's piece about the Swedish fid, I remembered talking to a maker of bee skips who used a goose wing-bone shaped in the same way to help insert the bramble fibres he was using to stitch the coils of straw into the skip. He gave the impression that such a tool had been used traditionally for the purpose.

I am attaching photos of similar fids I made from the leg bones of a roe deer obtained at the survival school where I teach each Easter.

Owing to the requirements of butchering they are not as long as I would have liked, but the top two fit beautifully into my hand.

Being short they are not quite as good as a Swedish fid, but do serve to open the strands very well. I have felt for a long time that such items must have been used from very early on in the history of rope as they are so easy to make, and bones were a common source of material for other craft tools. They might have a tendency to splinter if too much pressure is applied, and for large rope the traditional wooden fid would be better, but for small work they are ideal.

Best wishes,

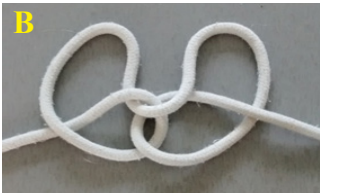
Richard Hopkins

Dear Maurice,
Throughout the year, I tie a number of Skeleton pins and give them away in the fall, normally around Halloween. This year I took some with me to work to give to the staff in the Interventional Radiology Department at the hospital where I work as a Health Physicist Tech. I did not expect the reaction and enthusiasm that I encountered. I have inadvertently introduced a new "knotty mascot" to the department. About 50 pins accepted so far and more being made. This knotty is on a lead vest being worn by a Radiology Nurse.

Patrick C Glisson
Louisville, Kentucky

-o-

Dear Maurice,
My letter in *KM 136* contained a small puzzle. As promised, here is the solution. To make the 'pretzel': Start at 1, then 2, and pull the working end gently to arrive at 3 (the 'pretzel'). (NB It helps to make the initial half-knot quite loose.) Join the free ends in a reef knot. To convert the 'pretzel' to a bowline without untying the reef knot: Go next to A, then B, then C and arrive at D the bowline.



Best wishes,
Ton den Boon

Dear Maurice,

TOP KNOTS

What constitutes a top class knot? For me it's a Diver's Hitch from Graumont and Hensel's *Encyclopaedia of Knots and Fancy Rope Work*, page 644, a book first published in 1939. This was for divers engaged in salvage work. I demonstrated how to tie this knot at an AGM in Birmingham a number of years ago. I used this as a dolly knot when I was in the building trade, for securing loads on wagons and pickups. I have often used it for tightening my wife's clothes line to make it bow-tight. It can also be used as a guy-line between two uprights to support a tarpaulin or a fly sheet, to protect from the sun and rain which is beneficial when tied over a hammock. The tight line makes getting in and out easier, and a beach towel over the guy-line will protect the face from the sun and a waterproof sheet over the line is useful when camping in the wild.

What makes this a top knot for me?

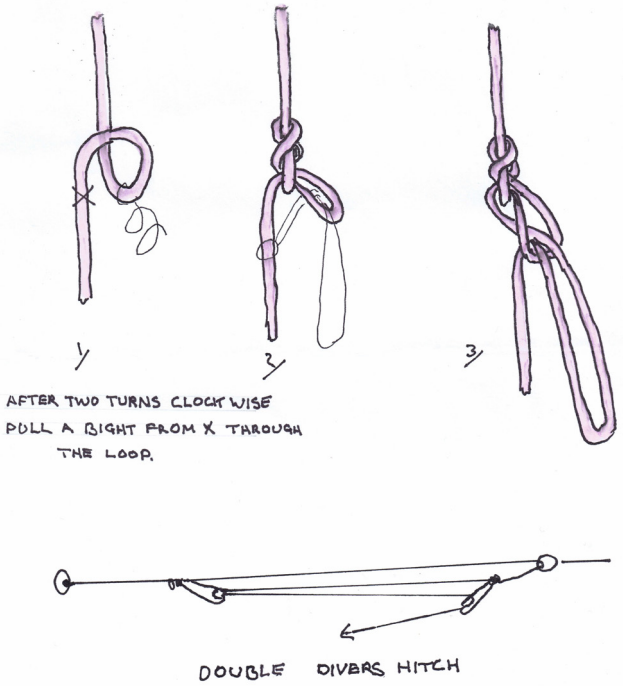
1) It is very secure even under a heavy load. (If using modern rope I would recommend a carabiner attached to the loop to reduce friction).

2) It is easier to tie (with a little practice it can be tied one-handed).

3) It is versatile with many uses both vertical and horizontal.

4) As a bonus it can be untied with just one sharp pull in a straight line.

I have invented a number of dolly knots but I cannot match the Diver's Hitch. I have yet been unable to tie any of my dolly knots one-handed or undo them with just one sharp pull. Do other Guild members have a favourite top knot?



Owen K Nuttall

(Thanks - it makes a cracking trucker's hitch - Ed)

Dear Maurice,
In answer to the queries about marudai mirrors:

1. I bought my acrylic marudai from www.careycompany.com. They cost £29. The top disc is 240mm diameter.
2. Because my sinnets used many more partitions than normally used for kumihimo, I drilled 80 holes of 1.5mm diameter near the periphery (15mm from the edge)
3. The pegs are cut from 1.5mm diameter brass rod, each 15mm long and bent at the centre to about 10° to stop them dropping completely through the hole in the disc.
4. The weights on each cord are simply small plastic bags filled with gravel. The main weight at the centre on the finished braid could be a bag of small lead fishing weights.

If the questioner would like some small plastic bags, I can supply 50 or more. If they'd like to contact me direct, my email address is johnrichings2@gmail.com
Regards,
John Richings

-o-

Dear Maurice,
From time to time I hear or read that cowboys tied more elaborate knots than sailors ever did. Is this still the case or is it one of many urban myths like that the Matthew Walker knot is the only one named after someone, or that gorillas only tie granny knots? What did the cowboys tie, to what, for what purpose and in what material?
More importantly why has the NAB been so quiet about their own knotting history? I don't remember a single recent item about any of this in *KM*. The only one anyone seems to have heard of is the Honda knot, without which the lasso might not work so well, and which appears to be named after a Japanese competitor to GM.
As to knots named after people, it looks as if there are more than I thought. For example, the Hunter's bend, (Rigger's bend), the Stanley Barnes bend (basically a figure of eight with an extra twist, used as a fisherman's loop), not forgetting the glorious "Admiral the Hon. Sir George Elliot's Eye" as it was named by Biddlecombe (1848). I bet he was up all night thinking up that mouthful! It's a sort of double eye splice, (arguably triple) in the outboard end of a cable to shackle to an anchor. It was later shortened to "Elliot's Eye", probably after earnest entreaties from overworked typesetters and members of the Plain English Society.

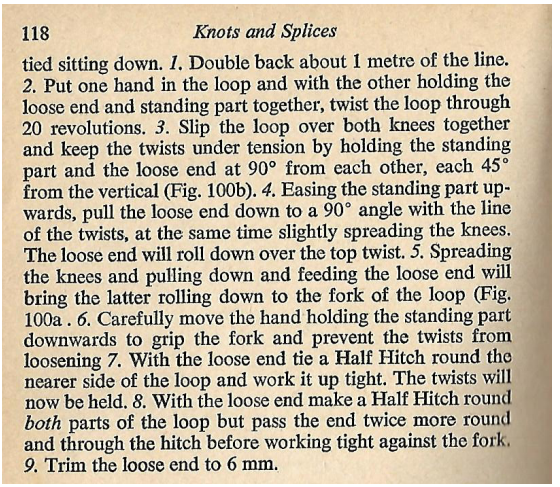
Cazbil

Dear Maurice,

Late one damp Sunday afternoon, when walking across an almost deserted car park, a man appeared, and as he drew close he said “I like your vehicle” so we talked about it for a few minutes, then he said “What do you do when you’re not driving that?” I told him that I had a passing interest in knots and splices.

“Oh” he said “I go fishing”, and quick as a flash, he had a piece of cord in his hand and deftly tied a loop. “You’ll know this one, I use it for spade hooks” (Spade hooks are ones without eyes, just a flattened, slightly tapered end, possibly to reduce drag and bulk, in order not to distract the fish from the bait). I nodded, hoping he wouldn’t ask me to tie it too! One or two more followed, then as he put the cord away, he said “Of course I don’t use the Bimini Twist much, it’s too fiddly to tie in the dark standing on a river bank!”

I was amazed. An article about this fairly exotic loop had appeared in an issue of *KM* I had been reading read a few days before. What are the odds of bumping into someone in an empty car park in the middle of nowhere able to discuss a loop named after a Caribbean island? If you’re interested, you can find it at 79°25′ W & 25°42′ N.



118 *Knots and Splices*

tied sitting down. *1.* Double back about 1 metre of the line. *2.* Put one hand in the loop and with the other holding the loose end and standing part together, twist the loop through 20 revolutions. *3.* Slip the loop over both knees together and keep the twists under tension by holding the standing part and the loose end at 90° from each other, each 45° from the vertical (Fig. 100b). *4.* Easing the standing part upwards, pull the loose end down to a 90° angle with the line of the twists, at the same time slightly spreading the knees. The loose end will roll down over the top twist. *5.* Spreading the knees and pulling down and feeding the loose end will bring the latter rolling down to the fork of the loop (Fig. 100a . *6.* Carefully move the hand holding the standing part downwards to grip the fork and prevent the twists from loosening *7.* With the loose end tie a Half Hitch round the nearer side of the loop and work it up tight. The twists will now be held. *8.* With the loose end make a Half Hitch round *both* parts of the loop but pass the end twice more round and through the hitch before working tight against the fork. *9.* Trim the loose end to 6 mm.

The loop’s claim to fame is that it is reputed not to weaken any line tied in it, a statement that may be difficult to verify. It has been around since the 1970s, probably earlier, with more than one method of tying it, eg the one in *KM 136*, and another in *Knots and Splices*.

Yachties will tell you that a Bimini is also a flat fabric sunshade mounted over the cockpit of sailing and small powered vessels, and, I believe, a tubular device to hold rods in order to prevent tangling lines when trailing them astern.

Best wishes,

N King

Dear Maurice,

I got to wondering the other day what the latest thinking is in the Scouting Movement on the subject of teaching knots to Cubs or Scouts; whether it is done or knot.

The last I heard, some years ago, was that they would only be taught if one was needed as part of a project. I'm not sure I agree with that philosophy, though a friend once told me that one of the most stressful afternoons he ever spent was trying to teach a bunch of Cub Scouts, high on fizzy-pop and e-numbers, how to tie Monkey's Fists!

So no, I'm not volunteering!

A Mann

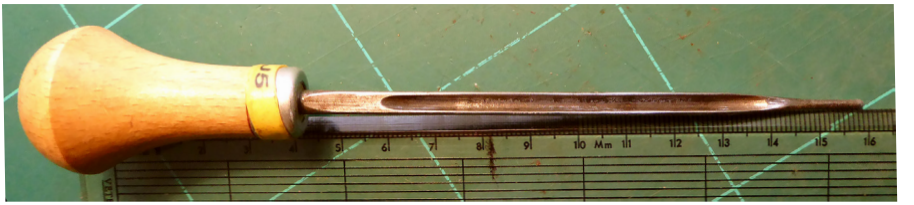
-o-

WHAT IS THIS?

Here is a picture of a tool I acquired at a car boot sale. It would appear to serve the same function as a fid (Swedish fid) but I have no idea in which field it would be used.

The end is round in section and blunt. The groove does not extend to the tip, and there is a rubber label on the handle reading SMJ5. If anyone can cast some light on it, I would be most interested to hear about it. *(So would we! - Ed)*

Richard Hopkins



Gill Net Ghost Trap

by Christopher King

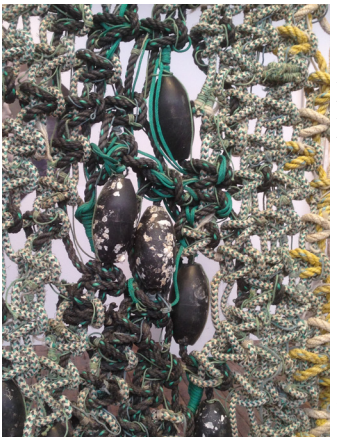
A trip to the beach in early spring can yield an inexpensive source of rope for macramé projects in the form of lost or derelict fishing gear washed up during winter storms. Some beaches have significantly higher yields of rope than others as a result of ocean currents and proximity to fisheries. I did some research on lost fishing gear and came across the term ‘ghost fishing’ which is defined as fishing gear that is no longer under the control of a fisherman, but continues to fish indiscriminately. There are global efforts in place to minimize ghost fishing. With this work, I want to bring about a broader awareness of the problem.

What a find!

Component parts

I found what turned out to be a complete gill net last year. A gill net is a vertical panel of net used for fishing in which, in this case, the headline is the black rope containing floats, and the foot rope is the white rope containing a weighted core. I was able to repurpose this net into Gill Net Ghost Trap.

The process: collect and untangle the found rope; layout, measure and splice ropes to useful lengths for the design; wash the sand out, setup the lengths on the top bar; tie the knots.



I use a square knot throughout the entire piece with a one-rope offset for each new row, suspending the pattern when the floats of the gill net interrupt the progression.

Each of the square knots symbolizes a fish, the entire piece symbolizing a school of fish getting along just fine in the ocean, now that this ghost trap has been permanently taken out of service.

The piece opposite, which measures 6ft wide by 9 ft long and weighs over 250 lbs as a result of the weighed foot rope, was shown publicly in early 2017 in The 2nd Floor Sculpture Park at the Sprinkler Factory in Worcester, MA, USA.

Chris King

Chris King was born in Maine, USA in 1958.

He has been tying knots since being introduced to macramé in a high school art class. Chris graduated from MIT in 1982 with a BS in Materials Science & Engineering, specializing in glass and ceramics. He began his career developing superconducting wire, cable and high magnetic field coils for high energy physics, fusion, medical imaging and naval applications. More recently, Chris has been making large macramé pieces from fishing ropes and nets found abandoned and washed up at the beach.

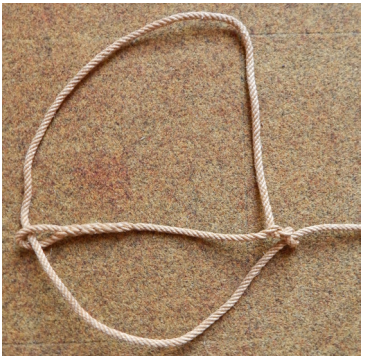
He joined IGKT in 2016 after researching various knots online and has enjoyed reading about the broad range of membership projects. Chris lives in Massachusetts with his lovely wife, Patricia.

Rope-making on the Farm

by Colin Byfleet

At the IGKT 2017 Spring Meeting in South Molton, North Devon, England, we were lucky enough to be shown some examples of hard-laid rope and a halter. It had been expertly produced on a machine, built and used by a local farmer, Brian Squire, who had long since retired through ill-health, and moved into his nearby town of Torrington (a small market town 15 miles southwest of South Molton).

Near the end of his life, the machine was to come out of the attic to be given to a museum so, before he died, he was determined to make some last bits of cordage on it, because he wasn't sure anyone would realise what it was for. These were the very pieces of rope that were brought to show us at our meeting.



There used to be rope-makers in most cities and towns. In Torrington, the last rope-maker retired around 1900. But along with other necessary rural skills such as ditching, hedge-laying, and thatching spar-making, rope-making was kept alive by being taught at Young Farmers' Clubs (YFC). Young farmers were trained and tested and competed for prizes in these skills at local and county agricultural shows.

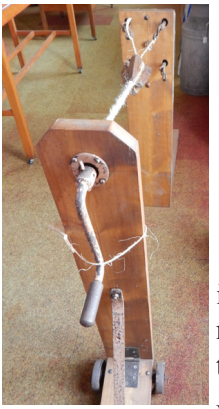
Brian Squire was born in Beaford, a village not far from Torrington, and left school at 16. He learnt rope-making at the local YFC meetings in the village hall, and later passed on his knowledge to youngsters and other farmers.

Brian grew up with farming and by 1968 he and his wife Sarah had their own, near Torrington, where they ran a herd of Jersey cows and reared beef cattle and sheep. Sarah's Jersey cream won prizes at the Devon County Show, and so did her husband's rope, for he was a bit of a perfectionist.

Brian produced the cordage he needed for general use on the farm, including long cart ropes, halters, etc on a machine he made himself.

He made them from sisal twine, which was sold and used mainly for baling hay and straw – so-called "baler twine" or less reverently, "hairy cord". His ropes were in demand on other farms too, and Brian was also the go-to man when any ropes needed splicing, for whatever reason, including bell ropes.

His own 4-strand rope was very hard laid, and he needed an efficient fid for splicing, to make halters for example. His favourite, which he used for many years, he fashioned from a stag's antler.



As can be seen from the photos, the machine Brian made was agreeably simple in concept. However, it boasted a neat gear arrangement which he designed himself from a bicycle chain and cogs to improve on hand winding. Once in the museum, there was no-one to set it up in working condition so the cord shown in the picture is a sad apology for Brian's own.

We, the local IGKT contingent, have offered to improve on this, but we must obviously wait to be invited! Nevertheless, the principles of rope-making are clear enough for museum visitors to see.

(One of the Editors, DP, had a veterinary practice looking after more than 150 farms in North Devon, large and small. He never came across a home-made rope-making machine on any of them. He would have been delighted to have been Brian Squire's vet!)

In Search of Belfast Cord

by Mikko Snellman

In my youth a 3-strand, hard-laid cotton cord in various sizes was a common household item - in Finland anyway. It was used in everything from making nets to binding stakes or parcels and as a tension string in bow saws. I naturally used the cord also for knotting and other hobbies.

Interest in knotting and ropework is something that has followed me since childhood. I learned my first knots and splicing from my father, who would not let me borrow his boat until I had some basic rope-working skills. At sea-scouts I was introduced to some more decorative knotwork which I became very interested in. I remember studying the knotwork in the beckets of an antique seaman's chest my father bought at auction, and tried to replicate them for the chest I made. As material, I used the cotton cord that was always available to me, of course.

I did some knotting occasionally during the years when work, children and family life took up most of my time but, some years ago, I got a feeling that I needed to do something creative and fun, so I picked up an old ball of cotton cord and started knotting more intensively.

When I began my career as a professional knot tyer, I realised that the balls of cotton cord I had inherited from my father wouldn't get me very far, so off I went to buy some more, only to find out that hard-laid cotton cord was nowhere to be found. I tried all kinds of different twines and cords in different materials but nothing pleased me as much as my trusted old hard-laid cotton.

After spending some time on the internet in my search for the cord, I found out that the material I was looking for was often referred to as "Belfast Cord": a special, hard-laid cord made for decorative knotwork. Further investigations revealed that the manufacturer of this legendary cord had gone out of business some 40 years ago, and since then knot tyers have been searching for a replacement.

As I am always up for a new challenge, I decided to make some Belfast Cord myself. I knew how to make rope and Belfast Cord is just a very small rope – right?

My background is in woodwork, so I made a rope-making machine out of plywood with the motor from a sewing machine for step-free speed control.

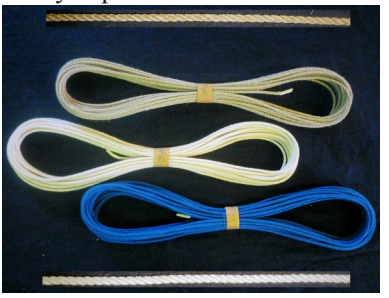
At first I noticed that the right quality and size of yarn was essential in order to get a hard, even lay. Luckily “Fish-yarn” - the yarn developed long ago for binding nets for Baltic herring – is still made in Finland. It is just the right size and twist for making the hard strands needed for my cord. First experiments on my new ropewalk produced a fairly acceptable cord but I wanted an even harder lay, and had some problems in getting the lay even.

Producing a thin, hard and even cord is a very delicate process, with many factors that need to be balanced, and I had to be able to repeat the process with the same precision every time.

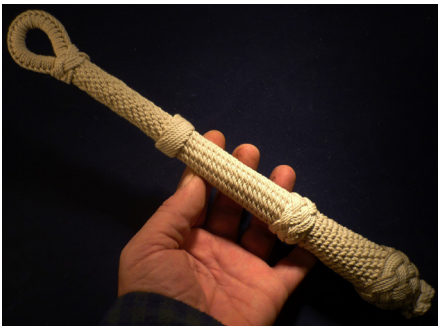
There is no way to calculate the sum of each variable (or at least I can’t), so I used my method of trial and error and made notes of every change I made in the process.

I adjusted the machine speed, counter-weight, swivel construction, top speed with brake system, top material and design to get everything in balance. Temperature and humidity have an effect, and even the quality of my morning coffee! Finally I got everything in order and could repeat the process precisely every time.

So then I could make my own “Belfast Cord” in sizes from 1.5 mm up to 4.5 mm in various colors in cotton and flax (linen). For larger sizes, which I need only infrequently, I use heavier yarn and have to make some adjustments to my ropewalk.



I started the project just to look after my own needs, but nowadays I do sell my cord to other knot tying artists worldwide to help them get the most out of their skills.



I hope that one day I will have the opportunity to hold some genuine Belfast Cord in my hands for comparison.

*(Has any member got any **original** Belfast Cord they could send to Mikko? – Ed)*

Strings - but not as we know 'em

by Richard Hopkins

Recently, I watched an edition of the television program *How do they do it?* about the production of top quality harp strings, by Bow Brand International at King's Lynn, Norfolk UK, from the intestines of cattle. I have made several folk harps in the past which inspired me to write this article.

I wrote to Bow Brand to ask for more information or illustrations for the article, but as they did not reply I have had to find the information from elsewhere to supplement the program.

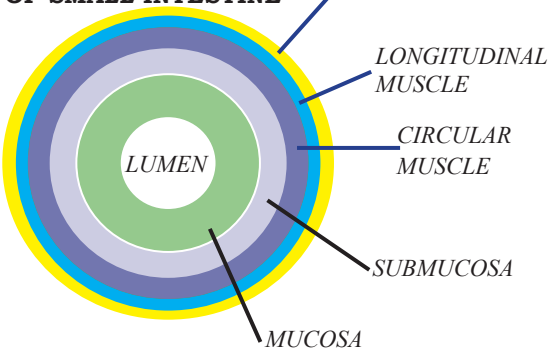
Stringed instruments have a very long history, and the material used to make the strings has varied according to local availability. Apollo is said to have started the fashion of using animal intestines when he made his first lyre from the carapace of a tortoise. The strings came from the animal whose shell was used as a sound-box.

Wire and, these days, nylon, are also used, but this story concerns gut. Nowadays, it all starts with the cow. After slaughter the intestines are removed from the beast while still hot to ensure that the blood vessels will break off close to the gut wall and not leave "whiskers" that will later affect the quality of the gut. Fat and digesta are then removed. Fat would interfere with the adhesion of the twisted fibres and digesta tends to discolour the gut, so cold water is run through it, and it is washed and soaked for some time in water.

In order to enable more convenient handling, bunches of five or so lengths are doubled and tied in the centre and worked together. This reduces the length of work surface required and makes the whole process easier.

Only the outer layer or *serosa* is used, and to obtain this the dressers have to crush the inner layers to liquefy them so that they can be squeezed out from the outer tube. This used to be carried out on wooden boards using a metal scraper but nowadays it is done by machine. The serosa is produced for the gut string-makers as a long clean tube up to 40 yards long.

DIAGRAM:
TRANSVERSE SECTION
OF SMALL INTESTINE



The tubes are then sorted on a long table. Firstly, they are graded for size by inflating a section of the tube with water to check its diameter. The slug of water progresses down the tube and the diameter can be checked at various points. At the same time fine leaks where blood vessels entered the tube can be located.

The upper section of the gut is wider in diameter than the lower part, and is used for sausage skins, while the remaining portion, which has a different function in the live cow with longer muscle fibres, is used for the strings. Any black spots or weak areas are removed.

Originally, the string makers were located close to the slaughterhouses but these days the casings are often stored semi-dried in salt and may be shipped some distance for further processing. This means that they must be rehydrated before use and the salt washed out. This is generally done with an alkaline solution, the composition of which varies according to the local availability of materials. Wine lees have been used in Italy, while potash or soda ash were used elsewhere on the Continent. This process has to be carefully monitored and adjusted, as too strong or too hot a solution could reduce the gut to a jelly - smelly and not very musical!

In the past, some makers used the whole round tube of gut to make strings, but the tension inside the string was not even and thus it would fail or not produce a true note.

By its very nature, the intestine is folded and coiled so the fibres are not of the same length throughout. Fibres on the inside of the curve of the coils will be shorter than those on the outside, so will shrink differently. To overcome this difficulty, the casings are split to give two or more ribbons. The traditional tool for this was a ram's horn with a blade fixed across it.

The curve of the horn matched that of the intestine and so uniform strips could be produced, just one of the skilled tasks that the string makers need to master.

The strands of serosa may then be bleached, either in a chamber with the fumes of burning sulphur or in a hydrogen peroxide bath, to produce a slightly off-white strand.

The strands are then grouped together into however many are required for a particular note, from 3 for a high short string to 23 or more for lower octaves. Remember that harp strings, unlike violin strings, are each of a different length and thickness.

The next part of the process is more familiar to knot tyers. Ten lengths are laid on a table and attached to headstocks that will rotate at one end, matching fixed hooks at the other end, and they are then twisted. This is carried out in a damp environment to prevent too rapid drying. However, lengths of gut are not held taut as in rope-making but allowed to hang slack while being twisted until the slack is taken up and the cord is straight. This allows the angle of twist to be controlled, as thicker strings require more sag in the middle than do the thinner strings.

The cords are then dried, a critical part of the process, as if dried too quickly the strings will crack and split. So drying is carried out in a humidity-controlled room over at least seven days.

Collagen between the fibres acts like a glue to bind the strands together, but as they dry out, they tend to separate and thus require regular checking. Also, as the strings dry, they shrink in diameter and stretch, so more wetting and twisting may be needed. Further drying can take three weeks in another chamber, leaving the surface of the strings somewhat rough.

Polishing used to be accomplished with horsehair pads soaked in oil and pumice powder, but this did not always result in a uniform diameter, so nowadays a 10 metre long centre-less grinder is used. The strings are passed through a pair of counter-rotating abrasive wheels a couple of times, and the resulting string will have been reduced by up to 20% to form perfectly regular cylinders of gut.

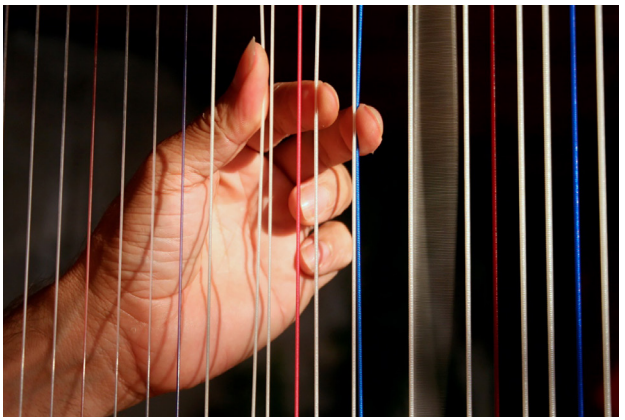
Removing too much material would result in weak strings, so the machine can be adjusted to give uniform diameters to within very fine tolerances for the range required.

Left like this the strings would pick up moisture from the air and swell, leading to a change of note, so four coats of a water-resistant marine varnish are applied using natural Mediterranean sponge, to prevent any drips which would not only affect thickness, but also be impossible to remove when dry.

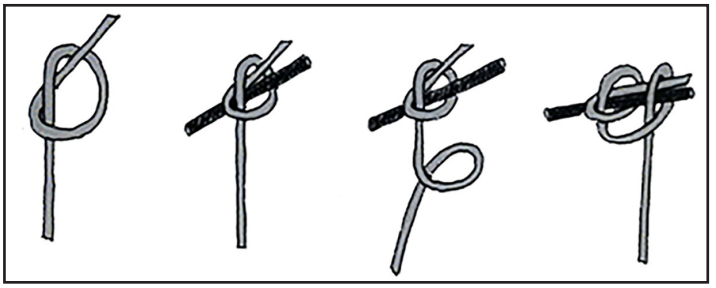
This is a skilled job and ensuring that every coat is evenly applied when working among several cords spread along the room, requires considerable practice, unlike emulsioning a wall using a paint roller, although the drip-free requirement is the same.

In order to help the harpist, the strings are colour coded: red for C, and blue for the F notes while the rest are left in their natural colour.

When you watch a harpist and the light is in a certain position, there appear to be wide gaps between some strings, which is because the coloured strings do not reflect the light as do the plain strings.



It takes roughly eight weeks to make the strings from the arrival of the serosa, the raw material, to being packed in individual envelopes for each note.



Of interest to knot tyers, when the string is fitted into the harp, various special knots are used to ensure that it does not pull through the sound board of the harp (see one of them above). It is usually tied around a short length of an old thick gut string, as this reduces any friction or wear caused by vibration.

NOTICE to ALL MEMBERS

If anyone has changed their email address or contact information and has not yet advised IGKT, please send your updated information to: membership@igkt.net or by mail to:

IGKT, Oaken Cleave, Cobbaton, Umberleigh, EX37 9SG, UK

A French Jewellery Designer
by David Pepper

Dominique Toucheteau - Jewellery Designer & Maker

Photo : Iona Wolf

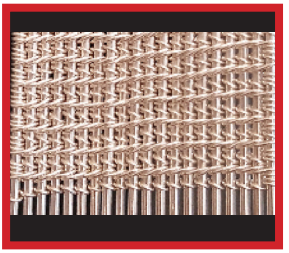
Dominique was born in La Rochelle, France where her parents still live. As a young girl she was always fascinated by stones and shiny things. She desperately wanted a pair of earrings and saved up the 40 francs on the price tag. When she discovered they actually cost an unachievable 400 francs, her disappointment spurred her on to make her own jewellery, at the start out of anything that took her fancy, champagne bottle tops, foil, sea glass and such. Her love of design and creation later led her to study sculpture at Bordeaux Art School, where she also continued her interest in jewellery.

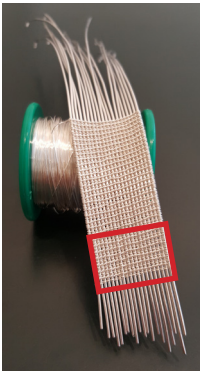
A talented seamstress and dressmaker, Dominique left France for London in 1992 where she was told by a cousin that a high-quality Soho tailor needed an assistant. She so impressed him at her morning interview that he asked her to begin straight away. The same afternoon, when she encountered one or two members of his famous, and exquisitely suited, clientèle, she realised just how distinguished an establishment she'd joined – and she's still there 25 years later!

An occasional journey home in the early days was an overnight leather-clad spin, London – Calais - La Rochelle, on her treasured 1968 ex-Gendarmerie BMW motorcycle.

Acquiring and developing her jewellery-making skills at evening classes in London, Dominique soon embarked on making unconventional and unique pieces. For the last ten years, she has divided her time between mid-week in Soho and weekends at her home in North Devon, where most of her jewellery is made.

Remarkably, she works at a small writing bureau which houses and hides everything she needs – when it's closed, there is no clue as to what she does! And the very same much-prized BMW bike is also well hidden in a nearby outhouse.





Most of what Dominique makes these days consists of 0.2 to 0.3mm diameter silver wire which she hitches intricately round a slightly larger diameter silver wire structure in the manner of Spanish Hitching. The work is very labour-intensive. A bracelet can take up to six weeks to make. The inclusion, in some pieces, of carefully selected semi-precious stones, subtly incorporated with the fine wire, enhances the innovative design of many of her rings, necklaces, bracelets and earrings. The painstaking drilling of the stones is a perilous process, especially when a stone has been acquired for a particular commission.

Necklace with pearls - Bracelet with labradorite

The stones Dominique chooses come from specialist sources all around the world. They may be used at once, or may lie stored in velvet in the work bureau for months or years before finding an ideal place in a bracelet or necklace in a "eureka" moment.

Ring with Haematite

Some of her work is gold-plated in Hatton Garden, which adds a different dimension to its appeal. Dominique received a commendation at the prestigious Goldsmiths Craft & Design Council Awards for a layered, intricately woven gold-plated bracelet. Having seen the display at our Spring meeting in South Molton, Dominique thinks she should start getting interested in knotting!

Ring with Quartz

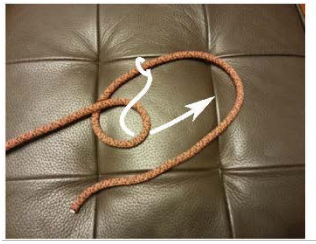
http://www.dominiquetoucheteau.com

Manipulating Alpine Butterfies

by y Chan

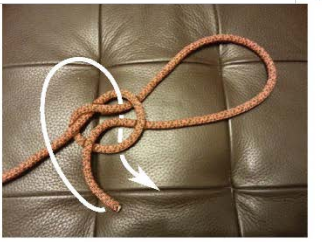
The Alpine Butterfly Loop and Alpine Butterfly Bend have the same formation except that their working ends either form a loop or they don't. Here is Ashley's Loop with the same formation as Ashley's Bend, but as a loop knot.

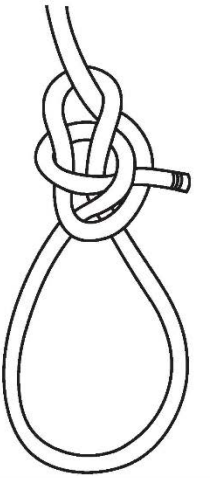
Ashley's Loop



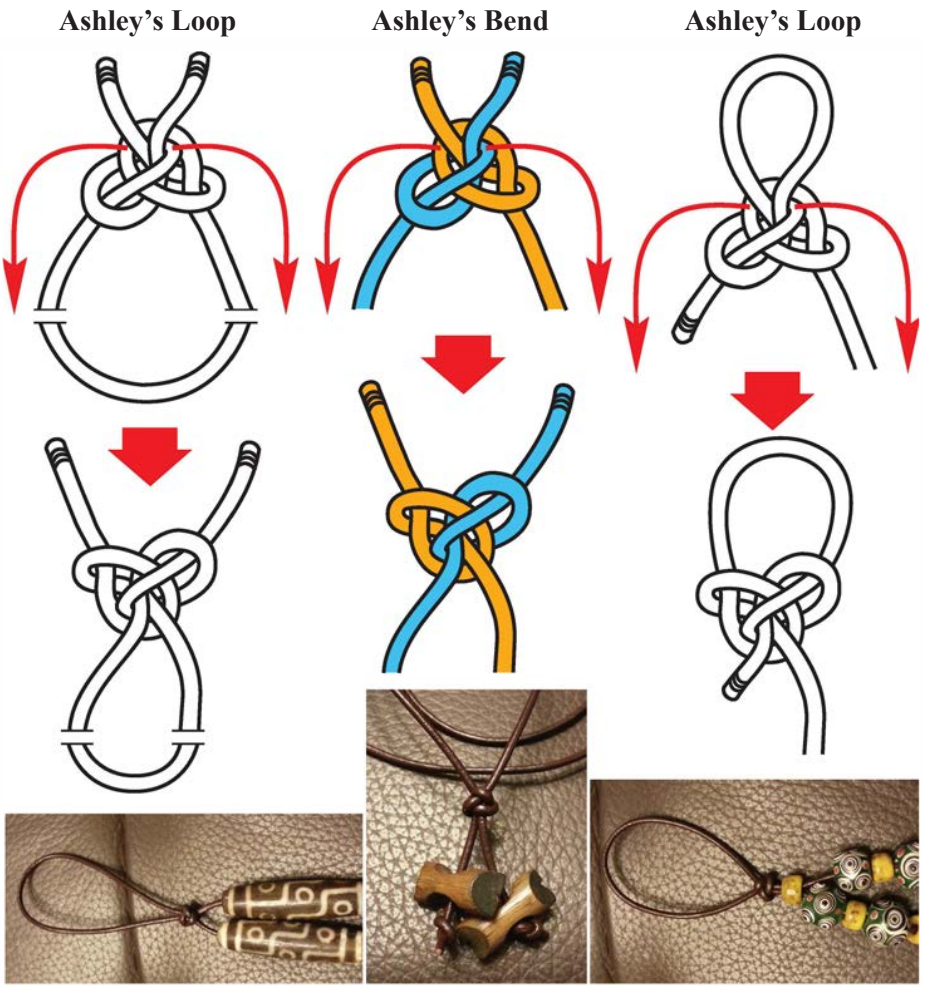
With the working end tucked the other way - as in the third image - the knot forms a loop knot with the shape and character of a bowline. I just wanted to share the two knots; I do not know if it is new or not, but I have named it AA Bowline.

A A Bowline





Ashley's Bend and Ashley's Loop can be used as a Two-Strand Lanyard Knot. It is interesting that the knot can be moved to the opposite direction, but upside down, by flipping down its two bights to achieve the same configuration.



Thou Shalt Knot - A Review

by Brian Wedge

New Bedford in Massachusetts, USA, is the most prosperous (by value) fishing port in the nation. The town boasts a superb whaling museum and, amongst other attractions, is home to the Seamen's Chapel which was immortalised by Herman Melville in *Moby Dick*. It is also the birthplace and childhood home of Clifford Ashley, so it is fitting that the whaling museum has created an exhibition called "Thou Shalt Knot", to celebrate his life and work, which might just become a pilgrimage site for IGKT members.

At first sight the exhibition seems small – dwarfed by the skeletons of the three whales which hang above the foyer of the museum (one still dripping oil!) – but after a few moments it becomes clear that it is a gem, containing wonderful objects depicting the life, work and times of Clifford Ashley.

Beginning with a brief biographical sketch, including a photo of him relaxing with his wife and children, we are shown his paintings, sketches, and writings interspersed with, of course, some fine examples of knotting and related items.

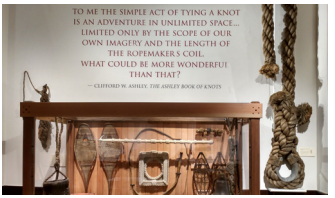
One of the highlights is the display of some of Ashley's own collection of knots which were donated to the museum by his daughters in 2016 and probably inspired the exhibition itself. These are beautifully displayed in the middle of the exhibition where they appear to be suspended in mid-air.

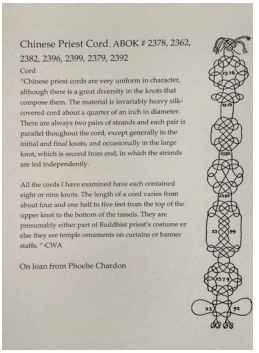
Ashley was an accomplished painter, and the exhibition includes one of his own works "The Sea Chest"; a fine painting of the man himself, and even a portrait from 1865 of a gentleman wearing a cravat, which is used to illustrate a knot and has its *ABOK* reference number on the accompanying label.

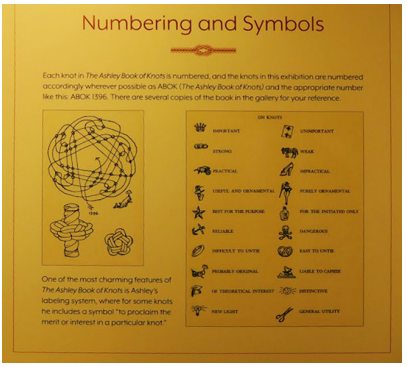
As well as exhibits specifically related to Ashley, many of which have been loaned or donated by his children, there are also several items which give a sense of the times in which he lived – my favourite being a sailmaker's chest from the 19th Century which looks as though it could still be in use today.

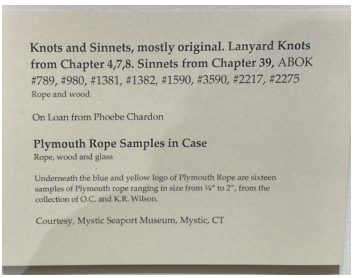
In addition to the Ashley exhibition, the museum has an extensive permanent collection related to both whaling and the development of the town of New Bedford. Particularly impressive are the scrimshaw collection and the model replica of a whaling ship, so you will be glad to know that the price of admission covers two days, allowing you to return refreshed for a second day to take in as much of it as you can.

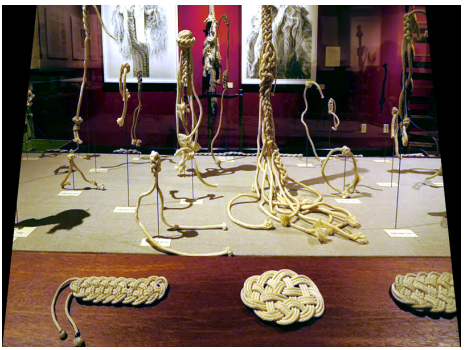
https://www.whalingmuseum.org/explore/exhibitions/thou-shalt-knot-clifford-ashley/


TO ME THE SIMPLE ACT OF TYING A KNOT
IS AN ADVENTURE IN UNLIMITED SPACE...
LIMITED ONLY BY THE SCOPE OF OUR
OWN IMAGERY AND THE LENGTH OF
THE ROPEMAKER'S COIL.
WHAT COULD BE MORE WONDERFUL
THAN THAT?
— CLIFFORD W. ASHLEY, THE ASHLEY BOOK OF KNOTS


Chinese Priest Cord. ABOK # 2378, 2362, 2382, 2396, 2399, 2379, 2392
Cord
"Chinese priest cords are very uniform in character, although there is a great diversity in the knots that compose them. The material is invariably heavy silk-covered cord about a quarter of an inch in diameter. There are always two pairs of strands and each pair is parallel thoughout the cord, except generally in the initial and final knots, and occasionally in the large knot, which is second from end, in which the strands are led independently.
All the cords I have examined have each contained eight or nine knots. The length of a cord varies from about four and one half to five feet from the top of the upper knot to the bottom of the tassels. They are presumably either part of Buddhist priest's costume or else they are temple ornaments on curtains or banner staffs. "-CWA
On loan from Phoebe Chardon


Numbering and Symbols
Each knot in The Ashley Book of Knots is numbered, and the knots in this exhibition are numbered accordingly wherever possible as ABOK (The Ashley Book of Knots) and the appropriate number like this: ABOK 1596. There are several copies of the book in the gallery for your reference.
1596
ON KNOTS
IMPORTANT
UNIMPORTANT
STRONG
WEAK
PRACTICAL
IMPRACTICAL
USEFUL AND ORNAMENTAL
PURELY ORNAMENTAL
BEST FOR THE PURPOSE
FOR THE INITIATED ONLY
RELIABLE
DANGEROUS
DIFFICULT TO UNTIE
EASY TO UNTIE
PROBABLY ORIGINAL
LIABLE TO CAPSIZE
OF THEORETICAL INTEREST
DISTINCTIVE
SHOW LIGHT
GENERAL UTILITY
One of the most charming features of The Ashley Book of Knots is Ashley's labeling system, where for some knots he includes a symbol "to proclaim the merit or interest in a particular knot."


Knots and Sinnets, mostly original. Lanyard Knots from Chapter 4,7,8. Sinnets from Chapter 39, ABOK #789, #980, #1381, #1382, #1590, #3590, #2217, #2275
Rope and wood
On Loan from Phoebe Chardon
Plymouth Rope Samples in Case
Rope, wood and glass
Underneath the blue and yellow logo of Plymouth Rope are sixteen samples of Plymouth rope ranging in size from ¼" to 2", from the collection of O.C. and K.R. Wilson.
Courtesy, Mystic Seaport Museum, Mystic, CT



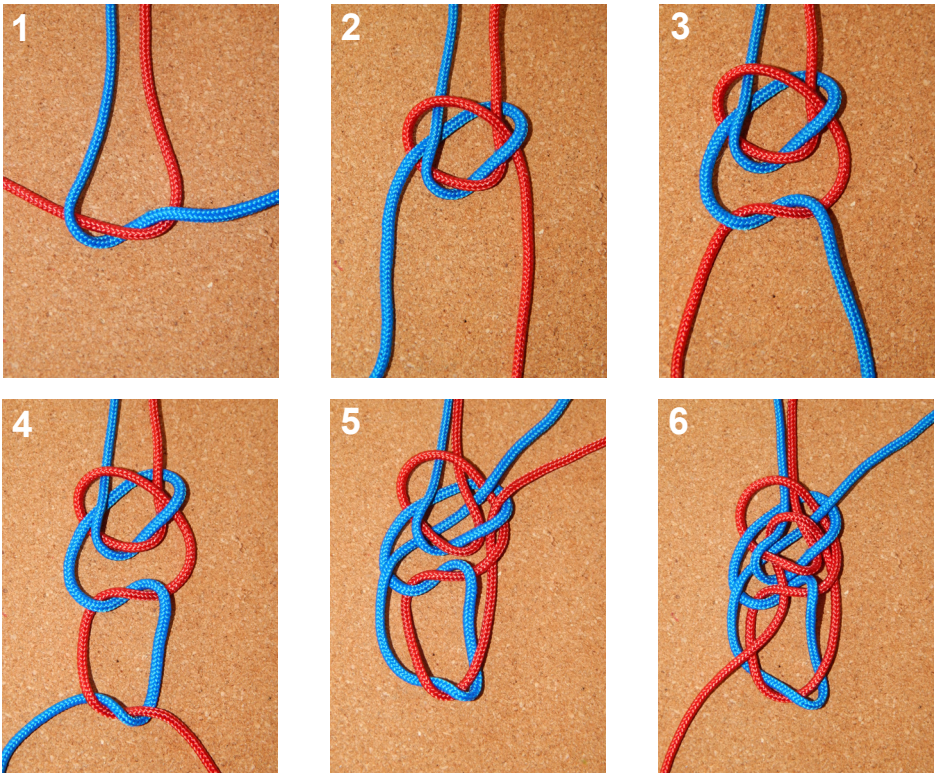
Chinese (triple) Square Knot

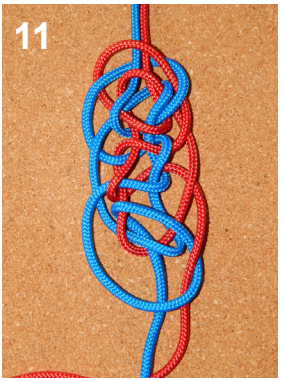
by Europa Chang Dawson

More than 65 years ago my maternal grandfather took me to stand at the centre of the floor of a small pagoda; then he pointed upwards and told me to observe the pattern made by the beams of the vault. Afterwards he taught me the Pagoda Vault/Plafond/Chinese Square knot. Grandpapa also said this knot was tied as the pendant knot on all official accessories – seal bag, court fan etc – as a reminder to the mandarin that he was the human representative of the high values of Heaven – grace, justice, mercy, order and so on. Grandpapa then showed me this knot tied on his father's rosary and fan-of-office.

In the past few years, there has been interest in extending this knot to contain two or more central squares. Antoine Leroy showed us how to tie this with two centre squares. [*Sac de Noeuds 25, Knotting Matters 136*].

Here is my method for tying the knot with three central squares.





To add extra squares:

For each one, after completing figure 9, return to figure 3 and repeat the sequence to 9 again. When you have tied enough, follow on from 10 to the end.

Europa warns that it's best to master three squares first, but as encouragement, here's an 11-square Pagoda Knot she tied earlier!

Our thanks to Colin Byfleet for tying it in two colours to make it easier to follow - Ed

IGKT Autumn Meeting 2017

by Antoine Leroy and Jean-Pierre Durand

To mark the end of Antoine Leroy's three-year stint as IGKT President, the 2017 Autumn get-together took place in France on Ile Tatihou, Normandy, France, a few cable lengths off the charming harbour of the ancient town Saint-Vaast-la-Hougue on the Cherbourg Peninsula. It was also an opportunity to pay tribute to the inaugural meeting of French knotters organized on the island by Graham McLachlan in 2001.

The preparations had been lengthy, not least because the complex logistics and, in particular, the Knot Tyers Dinner, needed be of the highest order because—*cuisine française oblige*—that is quite naturally what is expected of the French.

The members who arrived on Friday enjoyed a guided tour of the island, and before dinner, due to Antoine's connections, were able to savour a culinary speciality of Saint-Vaast, 240 oysters, compliments of a local supplier! Saturday morning allowed time to visit the fascinating maritime museum and the imposing Vauban tower and fortifications at the eastern end of the island.

The exhibition on Saturday and Sunday brought to the attention of the 250 visitors from the mainland the latest creations of English, Dutch, German and French members, and some original pieces that had been donated to the museum at the first Tatihou meeting. Luc Prouveur and Des Pawson demonstrated rope-making on a machine built on the island by Graham some twenty years before.

The inevitably jolly raffle was followed later by the Knot Tyers Dinner. According to Guild custom, members dressed for the occasion, and one talented guest sported a tie with an Eldredge knot, an elegant affair which is very tricky to tie, according to its wearer Gérard Bouisseau! Familiar melodies from Claude Beaupin's sultry saxophone were a delight and, following Ken Yalden's lead, induced dancers (of varying calibre) to take to the floor.

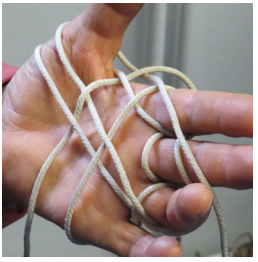
In Normandy, no hearty meal is complete without Calvados and Jean-Pierre did the rounds with a vintage bottle of the apple brandy, the gift of IGKT France, to thank all the Guild members who had come, some from a great distance.

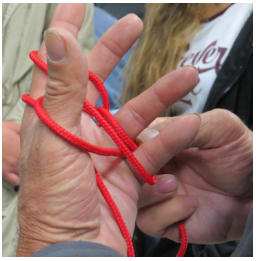
Sunday morning saw Knut Buttgereit and Bernd Ahrens, our colleagues from Flensburg, raising the Viking flag on an improvised mast, a light-hearted ceremony accompanied on the accordion by the multi-talented Claude.

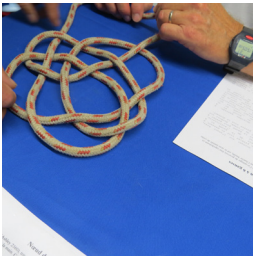
A thoroughly enjoyable Autumn Meeting. Our grateful thanks to the island's administrators, the helpful caretakers and especially Gaétan the cook, for all their efforts in making it so memorable.

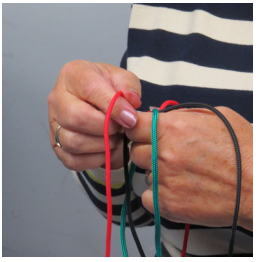
KM cannot do justice in pictures to this memorable meeting. For a wealth of beautiful photographs, please visit: http://www.igkt.fr/pages/galerie.html

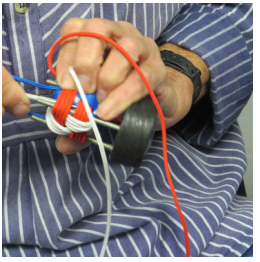
BUSY HANDS







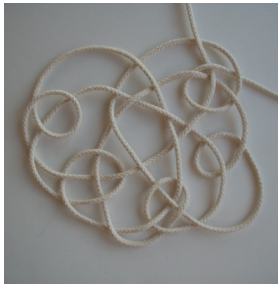




A Basket from a Mat

by Tony Emery

The mat is made in six stages. In the first three stages, you will make half hitches without any interweaving. In the next stages, begin interweaving, before tying the half hitch. The last stage is shown in two parts (interweaving and making the half hitch). The Standing End is at top centre. The Working End is making the hitches. I used 10 feet of cord in this tutorial which was sufficient to show the layout. After forming the last half hitch you are in position to begin the SLOW process of doubling the knot, and then moulding it carefully into a shallow bowl.



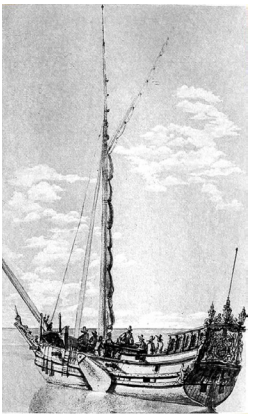
Arthur Beale - Chandlers

by Alasdair Flint

The History of Arthur Beale (Part I)

Arthur Beale's old sign saying "Established Four Centuries" is probably at least 50 years old which would put the company's origin in the mid-1500s, and *Grace's Guide to British Industrial History* states that Arthur Beale was founded in about 1500. However, a four or five hundred year-old yacht chandler seems unlikely! In fact the first yacht was probably named after the fast ships used by the Dutch navy to chase pirates, and Charles II chose one of them to carry him back to England for his restoration in 1660.

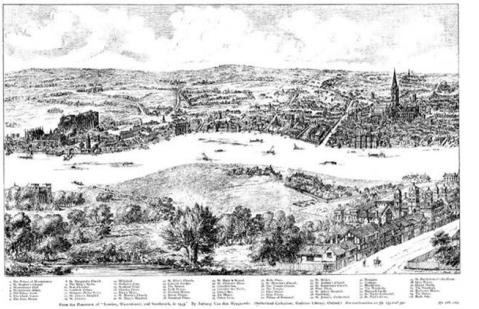
Since HMY Mary, probably the first yacht, was built in 1660, and sank in Anglesey in 1675, Arthur Beale was certainly not a yacht chandler in 1566, indeed the company wasn't called Arthur Beale either, in those days it was called John Buckingham.



HMY Mary

Information about the company around this time is difficult to come by. Una Ferns (née Beale) saw the box of paperwork that her father Arthur Beale (Junior) had discovered at the Holborn Chamber of Commerce, which revealed some of John Buckingham's 16th century connections. Sadly that Chamber of Commerce no longer exists.

What is surprising is that Arthur Beale has remained on the same site for some 400 or 500 years, in what is now Shaftesbury Avenue. A panorama of 1543 shows a fair amount of Thames river traffic and fields behind the houses along the Strand.



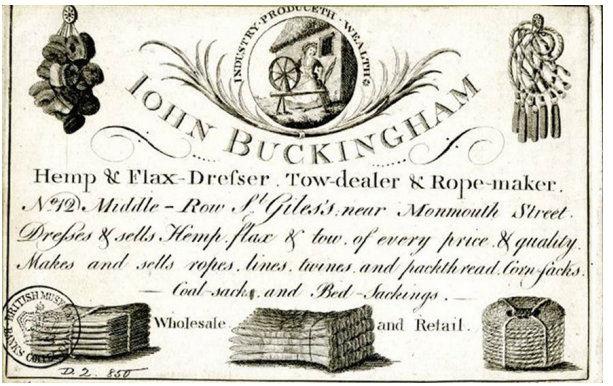
Maps of the 1560s and 1570s confirm the rural nature of the area. In this map of 1574, various landmarks are shown: Broad St Giles which later became known as Broad Street; Charing Cross; The Strand; Drury Lane and the church of St Giles in the Field, just where it is today. Arthur Beale is situated at the arrow and Drury Lane (the long road running south towards Aldwych), and the village of Charing is clearly marked (now Charing Cross). The Strand is obviously already quite built-up with houses.

In the 1500s flax was grown north of London. Queen Elizabeth I encouraged it: "for the better provision of making nets for the furtherance of fishing, and to eschewing of idleness".

The first process to extract fibre from the flax plant is to rot away the inner stalk, called retting, which is done in ponds and streams. Dressing flax is the process of removing the straw from the fibres, which consists of three steps: breaking, scutching, and heckling. The first breaks up the straw, some of which is scraped from the fibres in the scutching process, and finally, the fibres are pulled through heckles to tease out the last bits of straw. Tow is a coarse, broken fibre removed during flax, hemp and jute processing. Flax tows are often used as upholstery stuffing, and tows in general are frequently cut up to produce staple fibre. The very light colour of flax tow is the source of the word "towhead", meaning a person with tousled light blonde hair.

The copper plate for an advertisement (previous page) is in the Beale archive. A Buckingham card from 1791, in the British Museum, shows a very well-established company at 33, Broad Street. A later version gives the address as 194 & 196 Shaftesbury Avenue.

Thomas Beames, writing in the middle of the 19th century, described the whole area of St Giles as "the lowest conditions under which human life is possible". These slum rookeries were famously deprived areas. Perhaps that was why Middle Row, St Giles, was demolished in 1843 and Broad Street was cleared not long afterwards.


INDUSTRY PRODUCETH WEALTH
JOHN BUCKINGHAM
Hemp & Flax-Dresser. Tow-dealer & Rope-maker.
No 12. Middle-Row St Giles's near Monmouth Street.
Dresses & sells Hemp flax & tow. of every price & quality.
Makes and sells ropes. lines. twines. and packthread. Corn sacks.
— Coal-sacks and Bed-Tackings. —
Wholesale and Retail.
BRITISH MUSEUM
D 2. 858

1877 marked the start of the building of Shaftesbury Avenue designed by George Vulliamy and engineered by Sir Joseph Bazalgette. It was finally opened in 1886 with Arthur Beale's shop being rebuilt just about where it had been before. In the 43 years between Middle Row being demolished and Shaftesbury Avenue being built, John Buckingham seems to have moved across the road to 33, Broad Street.

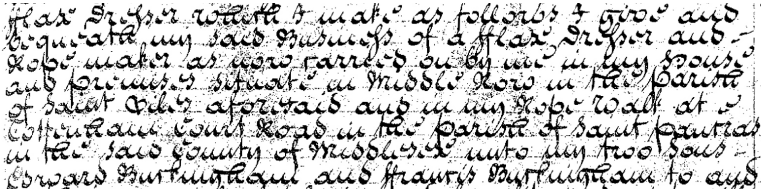
It is helpful, when following the fortunes of the Buckingham enterprise to have in mind the main elements of their family tree.

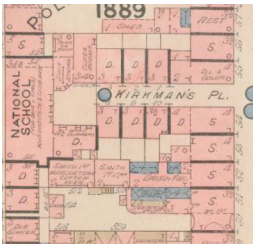
John Buckingham (d.1803) married Ann. They had two daughters Ann and Mary who both married, but do not really feature that much. John and Ann also had three sons: Edward (b.1775), Francis (b.1781, d. 28 January 1852), married Mary Ann (d. 22 July 1852) and John (b.1793, d.1837).

And there is also evidence of his living in 9 High Holborn, near Grays Inn Road. The Post Office directory of 1841 records two addresses for John Buckingham, in 6, Middle Row, St. Giles's and 9, High Holborn, perhaps while building work was going on in Broad Street. By 1802, Buckinghams had added "rope maker" to their trade description and this begs the question of where they actually made their rope.

The Royal Navy required their ships to anchor with ropes or cables 100 fathoms (600 feet) long. This meant that the rope walk needed to be at least that long. It is very unlikely that the ropes would have been made in Broad Street.

There has always been a rumour that Buckingham owned a rope works on the banks of the Fleet River. In his Will, John Buckingham: "I give and bequeath my said business of a flax dresser and rope maker as now carried on by me in my house and premises situated in Middle Row in the Parish of Saint Giles aforesaid and in my Rope Walk at Tottenham Court Road in the Parish of Saint Pancras in the said county of Middlesex unto my two sons Edward Buckingham and Francis Buckingham…"

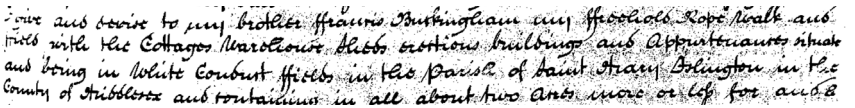




There is a later reference to the Buckinghams owning properties in Tottenham Court Road adjoining Kirkmans Place, but no evidence that this links to the rope-walk. (The properties are on the west side of Tottenham Court Road whereas the east side was largely uncultivated and there was a tributary of the Fleet that had its origin close by.)

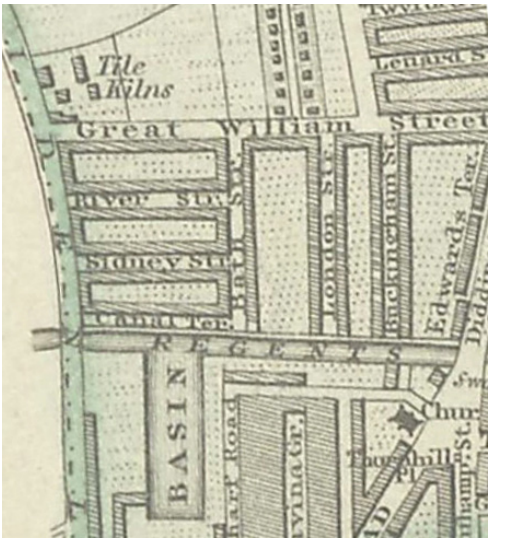
There is clearer evidence of the existence of a rope-walk in Islington, firstly on this map of "Islington Parish", dated 1805 (the date of the Battle of Trafalgar) and then from court reports of 1821 that detail the prosecution of the caretaker of the property who, "on the 16th of September, stole 6lbs of hemp, value 2s, the goods of Edward Buckingham, rope maker of White Conduit Fields, Islington". Two shillings would be worth about £9.00 nowadays. The 32 year-old man was found guilty and was "transported for seven years". It seems rather a harsh punishment.

This is further supported by Edward in his will dated February 1835: "I give and devise to my brother Francis Buckingham my freehold Rope Walk and fields with the cottages, Warehouse Sheds erections buildings and Appurtenances situate and being in White Conduit fields in the parish of Saint Mary Islington in the county of Middlesex and containing in all about two acres more or less …"



Another will by Edward's brother John Buckingham (Junior), dated October 1847, specifies that he leaves the same rope walk, in very similar wording, to his brother Francis.

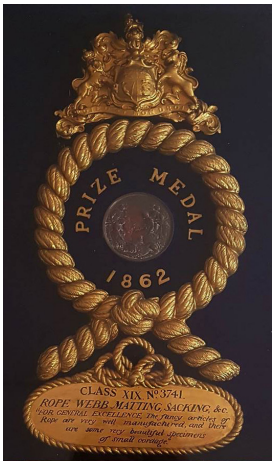
The 1848 parish map shows that the rope walk, and the whole field, had been built over with a large number of dwellings. Did the rope walk run between, and parallel to, what were then London St and Buckingham St?



A search for Buckingham Street identified indentures dating from April 1848, regarding the sale of houses - 16 & 18 and then 20 & 22 Buckingham Street – by Francis and Emma (Edward's widow) Buckingham. The properties were said to back onto London Road to the West and be a parcel of "Buckinghams Rope Factory".

Another document mentioned that Buckingham Street was later renamed Boadicea Street, most of which has now disappeared, swallowed up by a Catholic school, and Copenhagen school which seems to be on the axis of Boadicea.

Therefore, in all probability the "Buckingham Rope Factory" was more or less where Boadicea Street, the Catholic school and Copenhagen school now stand. London Road was later renamed Treaty Street.



The medal shows how good Buckinghams were at making ropes in 1862. The display in the present office shows some of the ropes that John Buckingham made. They must have been made before 1877 because of the Broad Street address, and were probably made in the White Conduit Fields rope-walk.

Buckingham insurance records mention their occupancy of Nos 6, 8 and 12 Middle Row. From descriptions of the insured properties, "On his now dwelling house... (no heckling or dressing), ... shop adjoining and communicating (no heckling or dressing)... Heckling and dressing shop and warehouse communicating at the bottom of the yard... Warranted to use no artificial light in the heckling and dressing shop."

The latest policy that we have is in the name of Sarah Buckingham who is described as "rope hemp and horse hair merchant" living at 6, Middle Row. The date is November 1840.

During the middle of the nineteenth century, therefore, the Buckingham family were well-established as Flax Dressers and Rope Makers, with premises in Broad Street, St Giles and on High Holborn, and at least one rope-walk in Islington. One is left wondering when the Tottenham Court Road and White Conduit Fields rope works stopped production, and if there were other ropewalks belonging to the Buckinghams elsewhere in the city.

Part II will document the development from John Buckingham to Arthur Beale.

A Fire Escape Harness

by Gordon Teenan

In the same building as the Spring Meeting in South Molton, is a small museum run by volunteers. I walked past it many times, but one day something caught my eye, perhaps it was “Free Entry”! It was filled with well-labelled artefacts of all kinds. Among them I found a patented “Fire Escape Harness”, made by Verlander, (now defunct) at Teddington, Middlesex, a district since swallowed up by Greater London.

It is about 30ft long, four-strand hard-laid cotton with a waxy feel to it. One end to be secured to a strong point, the other end to be clipped round the escapee. Notice the three round thimbles to accommodate different sized bodies and the velvet padding for comfort, which might not be the foremost consideration in fleeing a fire! Two more velvet sleeves are provided, of uncertain purpose, but maybe to be used by the escapee, and possibly a helper lowering him, to avoid rope burns while gripping the rope to control the descent. The whole arrangement was neatly coiled in a painted tin, with splices with neat stop whippings and covered with tapered metal sleeves, stamped with the patent number. The actual method of operation is a matter for conjecture which adds to its allure.

KNOT ART
from Gordon Alexander

At the entrance to Brick Lane Market, London: Two skeins of intertwined ropes or threads stand upright on a rectangular base. The artists, Tim and Hattie Coppard, brother and sister, worked with the Rope Makers Guild to produce the design. A 100-year old rope was made into an even bigger piece of rope. The giant thread motif refers to the long history of the garment industry in the area, as well as being a symbol of the many cultures or 'strands' that make up the community around Brick Lane.

http://www.pmsa.org.uk/pmsa-database/3195/

BRANCHES

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34 Dawson Place, Donnybrook,
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België

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Southern Ontario Knot Tyers
http://knotcanada.webs.com/
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Venue: Hamilton, Ontario

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http://www.knotengilde.de/
Contact: Yuval Dvoran
info@knotengilde.de
Tel:+49 208 307 5171
c/o Schifffahrtsmuseum,
Schiffbrücke 39, D-24939 Flensburg

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Contact: Frits Ottens
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Venue: Historische Werf «de Delft»
Schiehaven 15, 3024 EC, Rotterdam

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All enquries about this branch, contact the Guild's Web Administrator.

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Contact: Peter Goldstone
goldstonepg@aol.com
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Mobile: +44 (0)7702 733005
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Quay, Weymouth DT4 8BE

East Anglian - UK

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pugwash1941@gmail.com
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+44 (0)7801 239 731
Venue: Windmill Room, Abbots Hall
Primary School, Danescourt Ave,
Stowmarket, Suffolk

Midlands - UK

Contact: Bruce Turley
bruce@btknots.co.uk
Tel: +44 (0)1214 534 124
Venue: The Old Swan Inn,
(Ma Pardoes), 89 Halesowen Road,
Netherton, Dudley, DY2 9PY

North West England - UK

Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: Red Lion, 1 Wharton Rd, Winsford, Chester CW7 3AA and Ellesmere Port Boat Museum, S Pier Rd, Ellesmere Port CH65 4FW

Solent - UK

http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

Surrey - UK

www.surreyknots.org.uk
Contact: Tony Shellard
secretary@surreyknots.org.uk
Tel: +44(0)1483 502 156
Venue: Guildford District Scout Centre, Nightingale Road, Guildford, GU1 1ER

West Country Knotters - UK

Contact: Richard Hopkins
richardhopkins907@gmail.com
Tel: +44 (0)1179 867 146
Venue: The Benjamin Perry Boathouse, Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ

Yorkshire - UK

Contact: David Pearson
wayzegoose_uk@yahoo.co.uk
Tel: +44 (0)113 257 2689
Venue: Scout Headquarters, Leeds

United States of America

Alaskan Branch - USA

Contact: Charles Rigden
charles@rigdencpa.com
Tel: +(1) 1 928 231 2775
Venue: Anchorage Senior Center, 1300 East 19th Avenue, AK 99501

North American Branch - Knot in the Middle - USA

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Pacific Americas - USA

www.igktpab.org/
Contact: Evie Cowper
igktpab@gmail.com
Tel: +(1) 1 310 679 6864
Venue: Los Angeles Maritime Institute 73 Berth Suite 2, San Pedro, CA 90731

All branch details from IGKT website on 17/11/17

MONOGRAPHS

Museum of Knots and Sailor's Ropework Monographs

A5 in card covers, available from IGKT Supplies Secretary (see page 45)

#1 Sailmaker's Seam Rubbers Des Pawson 2014. An overview of this tool unique to the sailmaker. £2.50

#2 Some Notes on the Rogues Yarn Des Pawson 2004. A history and description of that coloured marker yarn that can tell so much about the rope, where it came from and what it is made of. £3.00

#3 Sailmaker's Needles Des Pawson 2004/5/8/9/10/15. Covers the history of sail needles, sizes and types together with a comprehensive list of makers names, there are six coloured pages showing some of the packaging used to sell sail needles. £5.50

#4 Marline spikes, Fids & other related tools Des Pawson 2010. A History and background of all types of spikes & fids except for modern and patent tools. Complete with lists of makers names. £5.50

#5 Observations on Sails, Sail Cloth & Sailmaking Historic Reprint of two separate histories and background pieces prompted by The Americas Cup winners and their sails - Mathew Orr, 1852 & Thomas W. Ratsey, 1924. With an introduction by Des Pawson 2006 £5.00

#6 Sail Hooks, Sailmaker's Bench Hooks Des Pawson 2009. An overview of this tool unique to the sailmaker. £2.50

#7 Sailors' Rope mats, from yarns, strands and sennit Des Pawson 2009. A history and description of the many and varied styles of rope mats made from old rope yarns as opposed to the usual over under flat knot mats. This is the first time a comprehensive study has been put together of these overlooked mats and mat-making techniques. There is a modest amount about the techniques but this is not primarily a how-to book. £10.00

8 Sailmaker's Palms Des Pawson 2010. A history and background on the styles and variations of the sailmakers palm including a section on how they are made and a selection of patterns should you wish to try yourself. Out of Print

#9 Navy Rigger's Blocks, Stocks or Benches Des Pawson 2011. These benches practically a tool in their own right, appear to be almost unique to Naval dockyards. £4.00

#10 Notes from a Ropemaker History Uses & Specifications John Hawkins 2012. A brief history of ropemaking in the UK with a special section on the process used in Hailsham Sussex. Together with all the specifications and descriptions of cordage, many of which are now almost forgotten, all collected together over a life in rope. £4.00

#11 Heavers as used by Riggers & Sailmakers Des Pawson 2013. History and background to a wide variety of tools that make life easier yet are hardly ever described. £4.00

#12 Navy Plug, Prick or Perique of Tobacco Ken Yalden 2013. History and background of the Navy's tobacco issue. £3.50

#13"Tom Bowling" & The Book of Knots Gordon Perry with Des Pawson 2013. A Bibliography & Commentary Together with the Solution to a Mystery. The story of the first Knot Book. £5.00

#14 Gunks & Goos Mixtures for protecting ropes, Boats, Nets & Sails. Rick Mitchell, 2014. A compilation of recipes from many sources, designed to extend the working life of ropes, boats, nets & sails. Includes a glossary of materials mentioned. £7.50

NOTICE

IGKT - NAB Members

The North American Branch will no longer be collecting IGKT membership dues. Payments may be made directly to the IGKT through the guild's website at https://www.igkt.net (click on the side bar labeled "Manage my membership")

Back Cover: A silver and agate bracelet by Dominique Toucheteau (see p 21)

IGKT SALES	GBP
A Booklet on Lanyards - by Willeke van der Ham A very easy-to-follow introduction to making useful lanyards	£4.00
Design and Make Rope Mats and Rosettes - by Nils Kristian Rossing 'Recipes' for many circular mats and instructions for using a free downloadable programme to create many others	£10.00
Knotcraft - by Stuart Grainger A much-loved book about decorative knotting	£4.00
Turkshead Alternatives - by Stuart Grainger Decorative chains and grommets	£3.00
Knotted Fabrics - by Stuart Grainger Making mats, covers and baskets etc	£10.00
Decorative Woven Flat Knots (inc CD) - by Skip Pennock Lots of terrific shapes	£12.50
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Concerning Crosses and More - by Brian Field Flat Knots tied in hand	£3.00
Breastplate Designs - by Brian Field to make and wear	£3.00
A Study of the Chair Knot by Colin Grundy An excellent review of this important knot	£4.00
Monographs 1-14 - by Des Pawson and others see pages 43-44 and the website for details	
A Comprehensive Text of Turk's Head Knots - by James Harvey - a reprint of this great book	£16.00
The Sailor and His Knots - Clifford W Ashley Reprint of the forerunner of ABOK	£10.00
IGKT Car Window Sticker	£2.00
IGKT Cloth Badge	£4.00
IGKT Ditty Bag - 9in high x 6.5in across base. Without lanyard	£9.00
IGKT Enamel Brooch/Pin	£4.00
IGKT Rubber Stamp	£4.00

Please e-mail your order to supplies@igkt.net stating the full postal address to which the items are to be sent. **We will email a payment request to you (including postage & packing) so you can make secure payment by PayPal online using any card.** If you do not have email access you can complete the details below and send **at your own risk** by post to: **IGKT Supplies Secretary, 18 Beverley Crescent, Woodford Green, IG8 9DD, UK** (Telephone +44 (0)20 8504 4544). If you wish, p&p can be added and charged to your card automatically. Payment can be by:

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Name (as on card if used)_____

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Start date | | | | MM/YY End date | | | | MM/YY Security Code | | | (Last 3 digits on reverse of card)

Signature: Date:

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